

No. 5031,

CORCORAN GALLERY OF ART FILES.

WRITER.

Vestal Tuccia

Residence

Date

Rec'd

Ack'g'd

Answered

SUBJECT.

Truth of Legend about  
the Vestal.

V

5031  
The Corcoran Gallery of Art

APR 29 1890

Washington, D. C.

The accompanying bit of a letter written three years ago from Rome, relates the fact as stated by Mr. Forbes to a member of the writer's family; who now sends it to any of those among the workers on behalf of the Corcoran Gallery whom it may chance to interest or amuse.

Washington, April 28<sup>th</sup> 1890



Tried it again, and several times, with the same result; but he noticed that each time the orator left behind a little slime - easily believed when you see the color of it - until after repeated dipping and fillings there was enough deposited in the sieve to render it orator-tight. He filled it for the last time, raised and carried it in triumph through the streets of Rome, - followed, the grave Englishman with his sieve, by a crowd of delighted little boys, -

5031  
and threw it down in the Forum, before the remains of the Temple of Vesta; convinced henceforth of the historical truth of what the benighted world still regarded as an interesting legend."

Rome, April 17-1887.

The Corcoran Gallery of Art

APR 29 1890

Washington, D. C.

"Mr. Forbes, well known in Rome as an investigator and lecturer on its antiquities, is of course an enthusiast and believes in the truth of a good many of the old tales that we have been used to class with fable. Among others, that of the Vestal Virgin. He thought it over, he said, with a good deal of interest, and finally decided to settle the matter by trying it.

Accordingly, he took a sieve and went to the Tiber where he filled it with water, - which of course ran out.



No. 5035,

CORCORAN GALLERY OF ART FILES.

WRITER.

Hubard, Wm. J.

Residence .....

Date .....

Rec'd .....

Ack'g'd .....

Answered .....

SUBJECT.

Biographical sketch,

V

5032

The Corcoran Gallery of Art

APR 10 1890

Washington, D. C.

F. S. Barbari Esq

Curator Corcoran gallery.

Annapolis. 7 April. 1890

My dear Sir,

Rev<sup>d</sup>

I send you from Mr John f  
Lloyd Abingdon Va a very  
full (& flowery) account of  
Mr Hubbard the artist. This  
is so careful as to merit preservation  
& acknowledgement.

Very truly yrs

Frank B. Mayer



1  
5032  
The Corcoran Gallery of Art

APR 10 1890

Washington, D. C.

William James Harbord  
was born in Warwick, England  
August 20<sup>th</sup> 1807. + died in  
Richmond, Virginia  
February 15<sup>th</sup> 1862.

At a very early age the talent  
for cutting figures, and  
sketching in pencil was  
shown. For I have a little  
pocket sketch-book with  
heads and outlines of the  
people and things that  
must have struck him  
in the village church  
where his nursery gover-  
ness probably took him.  
This little book was in



his possession and  
sketched through when  
he was seven years old.  
A thirst for all that was  
picturesque and beautiful  
in Art-Nature seems to  
have been shown from  
the time he was able to  
notice anything.

His craving for Art and  
its teachings so absorbed  
his young mind that at  
13 he made known to his  
parents his intention  
of making the fine Arts  
his profession and life  
study. This seems not to  
have been helped or encour-  
aged very much at home.  
For at 17 he had apprentic-  
ed himself to a man  
named Smith - (the name  
being "Legion" and like it-



full of deception and false  
promises and meanings, and  
fortunately beyond the  
reach of just punishment  
in this world, if desired).  
an American adventurer  
and lover of money. Altho'  
so young he had the judge-  
ment and instinct of  
self preservation to sign  
up a written agreement:  
for himself he claimed  
as many hours of instruc-  
tion in any languages  
he should wish, of money  
of recreation in the open  
air. All else was given  
to this master of his destiny.  
Industry and energy and  
characteristics thro' life,  
and facts show how this  
young enthusiast loved  
his job, and toiled for it.



and for his self appointed  
guardian. At the age of  
seven he had so  
improved his gifts, that  
the learned men of Glasgow,  
Scotland, presented him  
with a silver palette, as a  
token of their appreciation  
of his genius. This palette  
is now in the possession  
of his only daughter, wife  
of Reverend John F. Floyd  
of Abingdon, Va. The  
inscription is as follows  
"Awarded to Master James  
Harbord by the admirers  
of his genius in the  
city of Glasgow, Scotland.  
Feb. 14<sup>th</sup> 1824."

He had studied up to this  
time in Germany, France,  
and Italy, and wished to  
stay longer in the latter



country. But this master  
of earth to whom he had  
found himself for the  
sake of his beloved but-  
insisted upon a voyage  
to America. So the flower  
of the beautiful in the  
old world was reluctantly  
borne away to the New.  
At that date, but was in  
this new and utilitarian  
country, a useless, money-  
less craft. So it was generous  
altho' spinning after delinear-  
tions and creative things.  
climbed lofty scaffolding  
and made garish scenes  
in front of the "drop-curtain"  
which were to entertain and  
quiet the world while the  
great drama was being  
made ready from behind.  
This, cutting and drawing



the  
silhouettes made money  
for this master of "filthy  
lucre." Now came an  
epoch in the strong and  
never flinching character  
of H. J. Hubbard: a wrench  
which proved the fortitude  
and beauty of the young  
artist's moral nature.  
One morning, in the City  
of New York, this young  
foreigner awoke to find  
himself deserted and  
pernicious. The result of  
his years of toil \$10,000  
taken with what had  
happily been made for  
his false guardian and  
patron. The modest-  
nature of this child of  
Gemini, I shrank always  
from praise of himself: but  
it is known to be a fact.



that without a complaint;  
without a friend in the  
singing crowd of New  
York. He bravely bore up  
until brighter horizons  
gilded his skies. The friend  
he had - an old negroess  
who attended his poems  
replied when he said  
he had no money to pay  
her and would take care  
of himself a while. "no  
little mason, I give ten  
you just for dat." This  
grave forgiving young  
man buried the past -  
used well and wisely the  
present - not crippled with  
some sad reminiscence -  
pressed on tho' often kept  
back for want of means,  
and discouraged often  
by the want of appreciation



of his beloved Art. A gentleman from Va, an admirer of genius and a dear lover of the fine Arts, induced the young artist to go to his native town - Norfolk. There he found in his favorite - more portrait - painting than he could at first do.

Many loving and lasting ties of friendship and appreciation were formed in these days. During a visit - he made with his old friend the artist - met the fate that changed his single dreams to those of a happy union with one of Gloucester's daughters Maria Mason Tabb. Thus were the old and new worlds cemented in one



sweet whole, in the year  
1838. This too was the year  
of his return to his longed  
for Italy, where he lived  
with the partner of his  
choice for nearly three  
years, perfecting the study  
of Art. For this object he  
dived into the mysteries  
of animal and human  
dissection; in Italy he  
studied in the life school;  
in France he attended  
lectures on surgery, and  
was present as often as  
possible in the dissecting  
rooms, for the anatomy  
so useful and necessary  
for sculpture and painting.  
Thus it was that Art-  
grew more absorbing each  
year and more perfect.  
And thus it was too that



life study in the model  
of his first-child gladden-  
ed his life: but for a few  
months. Ten months of  
earthly enjoyment brought  
him to the sculptured  
form of Death. After the  
death of the little "first-  
born", a lovely ivory mini-  
ature in water colors was  
made - chiefly from  
memory and some little  
crayon sketches from life.  
The likeness was so striking,  
that the poor, lonely mother  
fainted when she saw it.  
This water color life sketch  
was much admired by  
~~Pomys~~ <sup>Pomys</sup> and Greeno, his  
friends, the American  
Art makers when in  
Florence. This miniature  
is in the form of a



breast-pin, and was worn  
by the devoted mother and  
wife, long after the days  
of romance and first-  
love had passed away.  
Mrs. Lloyd still has her  
mother's cherished pin.  
After a visit to England  
to see his friends of his  
youth, Mr. Herbarth crossed  
the Atlantic for the last-  
time. This visit to America  
was caused by the settling  
up of the estate of Mr. Thomas  
Todd Tabb, Mrs. Herbarth's  
father. Richmond be-  
came the home of the  
artist from this time.  
My sketch must be brief,  
and yet my theme is so  
replete with interesting  
events in this life of genius  
and the moral influence.



Portrait-painting Mr. Hubbard excelled in: and many houses of the and Mrs. chiefly can testify to the truth that he was happy in this branch of his art. His portrait of Patrick Henry is considered I believe the best likeness of that patriot. But portrait-painting was rather his necessity than his choice. Definitions and illustrations were the children best-loved, of these were Amy Robsart, Dia Vernon, Jennie and Effie Deans (in prison), Old Mortality, of Irving's The Bride of the billage and others from the Sketch Book of Longfellow. Hiawatha comes next here I will mention



an honest and pleasant-  
tribute paid the artist-  
by Mr. Longfellow in his  
little oil illustrations  
sent him. Mr. Hubbard's  
daughter found an old  
letter from the poet among  
some of her father's papers  
and wrote to Mr. Longfellow  
to ask which of his works  
her father seemed to have  
called forth such heart-felt-  
praise from poet to painter.  
Mr. Longfellow wrote a few  
lines of pleasant retrospect  
and tribute saying he  
would very gladly send to  
the child of the artist his  
works from Hiamatha as  
he should soon leave  
this world. He died about  
nine or ten months after  
this I think. His friend



and admires Mr.  
Mann S. Valentine of  
Richmond Va. has one  
of Mr. Hubbard's original  
pictures - Columbus'  
Dream of the West - a  
lovely ideal in oil. One  
picture I particularly  
remember among these  
heart pictures is The Flight  
of King Philip the American  
Indians of our early colony  
days. Another picture  
which was a tribute from  
genius to genius is a  
likeness of Ole Bull - the  
great Swedish violinist.  
This picture has a history  
in itself. I wish I could  
give it all here. I remem-  
ber well however the magi-  
cilent look on the face  
of the 'no gifted man,



altho' I was a very small  
 child when so blessed.  
 The perfect repose and  
 peace that played in an  
 almost holy light on the  
 face of each as one paint-  
 ed, while the other played  
 his heavenly music.  
 This picture of the Bull is  
 in the possession of Mr.  
 Hubbard's only son - Mr. J.  
 Hubbard of Liberty Co. Va. But  
 I have left out the greatest  
 tribute yet to the genius  
 of Hubbard - his "Cathion"  
 from Young's Night  
 Thoughts. These lines  
 are under this wonderful  
 delineation. "Tired Nature's  
 sweet restorer - balmy sleep."  
 He, like the wild, his ready  
 visit pays where fortune  
 smiles. The matted he



for sakes: swift - on his  
downy pinions flies from  
me, and lights on lids  
misericord with a tear."  
From this is drawn in  
pencil, the effect of sleep  
on God and evil conscience.  
The subject has been so  
handled by the pencil of  
Geminus, that I fear to "touch  
where angels fear to tread."  
The pamphlets of the world  
were once handsomely given at  
the Crystal Palace: and  
a gold medal was the  
tribute returned to America  
America, as we all, had  
become the land of the  
artists adoption. For a  
loyal subject he proved.  
The heroes of History were  
always favorite themes  
of Mr. Herbert Washington



ever ranked highest of  
those in American  
History. As Hordon, the  
famous French sculptor  
felt this enthusiasm  
so did Herbold: a plan  
was conceived by the latter  
to reproduce the copy made  
by Hordon of Washington  
in marble & in bronze - as  
being more lasting and  
imperishable. Accord-  
ingly, the Legislature of Va.  
granted to the artist  
Herbold the sole right  
to take casts from the  
marble statue of Washing-  
ton, made by Hordon  
and in the Capitol at  
Richmond. A bronze  
foundry was then built  
near the home of the artist,  
which was at the edge



of the City limits: and  
for this massive and  
beautifully built form.  
Any more great six bronze  
statues. Virginia took  
the first, which stands  
now in front of the U. M. S.  
in Lexington: North Caro-  
lina the second, which  
is in Raleigh: S. Carolina  
the third, which is in  
Charleston: New York was  
to have taken one, but  
the war came on just  
as the negotiations were  
being made. This statue  
is in a university in  
Mo. Another statue is in  
the city of St. Louis Mo.  
I wish I had space to dwell  
on the inspiring energy  
and zeal of the artist, as  
he called to his men to



"Clear away and begin again." This was, after two failures - owing to the inability of a few workmen whose business it was to hold the "plugs" over the "air holes" till the metal should run below in the statue. I think of the spirit that would stand on a heap of ruins and cry "try again!" These statues were life size, summer and winter - whole, not in sections. The casting of a bell, as Schiller described it - so graphically, was as important to manhood in comparison.

The war of 1860 converted the statue makers into cannon



builders, - "the plow shares  
into pruning hooks."  
Many beautiful bronze  
cannons were turned  
out of the foundry of Mr.  
The artist himself, ever  
inventive and equal to  
the emergency, made  
his own compound for  
loading his Schrapnell  
shells for his battery just  
back of his studio. It was  
in loading one of these  
inventions, that an  
explosion occurred, which  
caused his death. Again  
must I comment on  
the moral strength  
and unselfish thought-  
for his family: with  
hardly bone enough  
left in his leg to hold  
the flesh together, and



this hero grappled his way  
out of smoke and flame,  
stopped at a well to try to  
staunch his blood before  
alarming his family:  
then with a ghriel-cour-  
age I shall never forget,  
directed his steps across  
the road to his home,  
leaving his blood in  
every step until exhaust-  
ed, he fell in his own  
doorway. He was borne  
in by his loving colored  
subjects and placed on  
a sofa in the parlor:  
That evening the  
surgeon worked on the leg  
and then part of his  
right-hand. No groan  
or complaint escaped  
his lips but a wishful  
sigh came, "My beautiful



Art!" On the following  
evening he simply  
ceased to breathe. The  
soul passed to its home  
as quietly and gently,  
as his life had been  
modest and gifted.

It is  
with a regret that I am  
compelled to give so in-  
complete a sketch of a  
life so full and noble.

Mrs John D. Lloyd,

C/o Rev J. Lloyd,

Abingdon Va



No. 5033,

CORCORAN GALLERY OF ART FILES.

WRITER.

Eastman, Col Seth

Residence .....

Date .....

Rec'd .....

Ack'g'd .....

Answered .....

SUBJECT.

Biographical Sketch

V



5033

My dear Mrs Frailey:

I have just  
received a letter from  
my Aunt, giving me the  
date of my father's birth.  
So I send it to you  
promptly - Gen. Seth  
<sup>U.S. Army</sup>  
Eastman was born at  
Brunswick, Maine,  
the eighth of January  
1808. He died August  
31<sup>st</sup> 1875."

I hope that your  
cold has left you, and  
that you are enjoying

The Corcoran Gallery of Art

APR 30 1890

Washington, D. C.



your usual good health.  
and I also hope that  
you will not have  
another cold this season.

Mr Moore and I expect  
to call upon you soon -

With regards from Anne

Sincerely yours,

Virginia H. Moore

Saturday

1221 K. St.



No. 5034,

CORCORAN GALLERY OF ART FILES.

WRITER.

*Rice & Lynch*

Residence *New York*

Date *Mar. 31, 1890.*

Rec'd

Ack'g'd

Answered

SUBJECT.

*Notice of removal.*

*V*

5034  
The Corcoran Gallery of Art

MAY 1 1890

Washington, D. C.

REMOVAL.

New York, March 31st, 1890.

Dear Sir:

We beg leave to inform you  
that after May 1st next our business  
address will be

45 WILLIAM STREET,

this city

Asking for a continuance of your  
patronage, we are,

Very truly yours,

TICE & LYNCH,

Custom House Brokers  
And Forwarding Agents.

N. Y. AGENTS OF  
B. F. STEVENS,  
American Library and Literary Agency,  
LONDON, ENG.



No. 5035.

CORCORAN GALLERY OF ART FILES.

WRITER.

Ransom, H.

Residence Cleveland, O.

Date Apr. 16, 1890.

Rec'd " 26, "

Ack'g'd

Answered " 28, "

SUBJECT.

Has for sale a picture by Van Dyck.

V

The Corcoran Gallery of Art,  
Washington, D.C. Apr. 28/90.

Mr H. Ransom

Cleveland, Ohio.

Dear Sir

Your letter of April  
16 offering a painting by a  
Van Dyck for sale, has been  
received.

As this Gallery is not at  
present buying old paintings, it  
can offer you no inducement to  
go to the trouble and expense of  
sending the painting here for  
inspection.

Very truly yours,

A. J. Barber  
Curator



5035  
Cleveland. Ohio.

April 16/90,

The Corcoran Gallery of Art

APR 26 1890

and apr 28/90

Dear Sir,

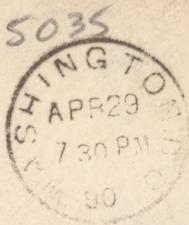
Washington, D. C.

I have lately discovered an oil painting in this city by A. Van Dyck, <sup>1599</sup> the descent from the "brons" a copy of Rubens <sup>1640</sup> famous painting in the Antwerp Cathedral, This Picture was formerly owned by the Duke of Anhalt who presented it to the celebrated Dr. Kolbusch for valuable services rendered in the Duke's family. At the Doctor's death this picture fell to the lot of his daughter Imeline Kolbusch who brought it to this country & sold it to the present owner - who has held it for 25 years, & has now instructed me to place it on the market. I shall be glad to hear from you.

Sincerely  
H. Ransom.

Sec. Corcoran Gallery.

*The Corcoran Gallery of Art,  
Washington, D.C.*



*H*

*Mr H. Ransom*

*UN*

*Cleveland*

*Ohio*

RETURN  
TO  
WRITER.  
UNDELIVERED.





No. 5036,

CORCORAN GALLERY OF ART FILES.

WRITER.

Moss Engraving Co.

Residence New York

Date April 19, 1890.

Rec'd " 21, "

Ack'd

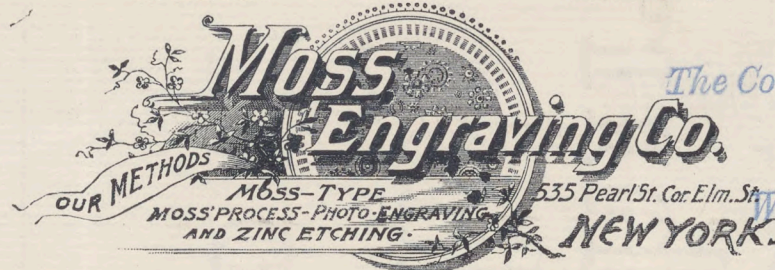
Answered

SUBJECT.

Will guarantee clearness  
& perfection in prints.

✓





The Corcoran Gallery of Art

APR 21 1890

Washington, D. C.

April 19th, 1890,

Dr. Barbarin,

Washington, D. C.,

Dear Sir:-

We have just received a letter from Mr. Moser in which he states that a letter recently written by you to us was not answered. We mailed a letter to you from this office on March 28th, as follows:-

"Your esteemed favor of the 27th Inst. at hand. Referring to the engraving of Mr. Corcoran would say that we hardly think it would be possible now to change the position of the head without making the engraving over entirely, and we question whether you will ask us to do this.

As to guaranteeing uniformity in clearness and perfection we would say that we will do this willingly and fully. There will be little or no variation in 10,000 impressions."

If the letter has not reached you we cannot account for it except through some delay <sup>in</sup> Washington Post Office. We have frequently had to complain of delays in the Washington Post Office, and we presume this can be included as one instance.

Regretting, however, you did not receive it

Yours respectfully,

*we remain*  
Moss Engraving Co. Inc.



No. 5037,

CORCORAN GALLERY OF ART FILES.

WRITER.

Syon, Harriet N.

Residence Bath, N.Y.

Date April 23, 1890.

Rec'd " 25, "

Ack'g'd

Answered

SUBJECT.

Asks price of photo  
of Vestal Tuccin.

✓



The Corcoran Gallery of Art

5037

APR 25 1890

Washington, D. C.

April 23. 1890.

The Curator of the Corcoran  
Gallery of Art.

Sir:-

Have you photographs  
for sale of the Vestal  
Lucia by Hector Leroux  
if so. what sizes of them  
have you and what  
are the prices?

Please address

Harriet H. Lyon.

Bath.

Sturges Co.

New York.



No. 5038

CORCORAN GALLERY OF ART FILES.

WRITER.

Locke, Mrs L. J.

Residence 1818 Corcoran St.

Date April 23, 1890.

Rec'd

Ack'g'd

Answered

SUBJECT.

About picture of Castle  
Gondolfo by G. L. Brown,

X



The Corcoran Gallery of Art.

APR 24 1890

Washington, D. C.

5038

1818 Corcoran W. N. W.  
Wed. April 23<sup>d</sup>  
Wm. Kauffman  
Dear Sir -

I have received  
advice from my  
agent that the  
fricture was shipped  
by the steamer  
which left Paris on  
Thursday last, &  
I have notified  
Phoenix Express to  
attend with it & take  
it (by your permission)



To the Concord  
Gallery which  
I trust it will  
reach in perfect  
order - tho' this  
some time since  
I have had the  
pleasure of ex-  
amining it - but  
I think I hope it  
has been well  
cared for in the  
interval -

Yours truly  
L. J. Lusk

P.S. I feel so much  
wiser to know how  
you like it -  
If you like I mention  
it - I purchase - What  
a far more pleasure  
that would be to  
Yours truly  
L. J. L.



No. 5039.

CORCORAN GALLERY OF ART FILES.

WRITER.

Mass Engraving Co.

Residence New York

Date April 23, 1890.

Rec'd " 25, "

Ack'd

Answered

SUBJECT.

About prints &c for  
Catalogue,

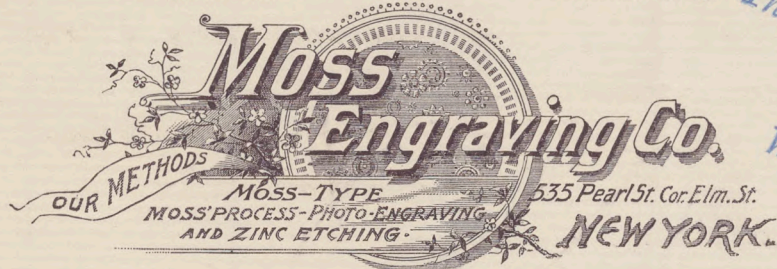
V



JOHN C. MOSS, President.  
M. A. MOSS, Treasurer.

R. B. MOSS, Superintendent.

H. A. JACKSON, Secretary.  
F. KALKHOFF, Asst. Sec'y.



5039  
The Corcoran Gallery of Art  
APR 25 1890  
Washington, D. C.

April 23rd, 1890,

Dr. Barbarin,  
Washington, D. C.,  
Dear Sir:-

Your valued favor of the 23rd Inst. is before us. In reply we beg to state your understanding in regard to the price for making the electrotpe, and for printing the sheets is quite correct. We should be glad to undertake the whole series at the rates already estimated for doing the work. We would like very much to have a very small imprint appear upon some part of the work showing that the illustrations were produced by us, and we ask whether you will permit the same to be printed on the very outside margin on one of the leaves, or if the imprint were put on the back of the inside title, or wherever the printer inserts his card it would suit us quite as well. We intend to take especial pains with these illustrations to see that they are made in the very best possible manner, and we will take some pride in their appearance.

Yours respectfully,

*Mass Engr Co*  
*Jackson Sec'y*



No. 5040,

CORCORAN GALLERY OF ART FILES.

WRITER.

Reed, J. W.

Residence Chicago, Ill.

Date April 23, 1890.

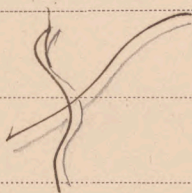
Rec'd " 25 " -

Ack'd

Answered " " "

SUBJECT.

Asks if Gallery received  
letter offering to present  
picture.





.....ESTABLISHED 1842.....

# Reed's Temple of Music

136 STATE STREET.

ALANSON REED.  
ALANSON H. REED.  
J. WARNER REED.

CHICAGO,

23<sup>d</sup> Apr 1890

5040  
The Corecoran Gallery of Art  
Washington, D. C.  
APR 25 1890  
Ans'd Apr 25/90.

Manager Corecoran Art Gal'y  
Washington D.C.  
Sir

Some time since  
I wrote regarding the presentation of a  
Painting to the Gallery from which I have  
rec'd no reply. Believing the Manager to  
be a gentleman, I am impressed with  
the idea the letter may not have been  
rec'd or the reply mis-carried; hence I  
write again tho' my guide would not  
allow it except for the <sup>above</sup> explanation.  
Perhaps the Gallery does not receive things  
by presentation. In my former I stated  
the painting would be sent for inspec-  
tion and approval.

J. W. Reed  
1827 184 Wabash  
Chicago